



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# SUPPLEMENT AMERICAN ART NEWS.

## PORTRAITS OF LA POMPADOUR

27

As you sit there at your ease  
O, Marquise!  
And the men flock round your  
knees—thick as bees;  
Mute at every word you utter,  
Servants to your least frill flutter  
Belle Marquise!  
As you sit where lustres strike  
you—sure to please.  
Do we love you most or like  
you—Belle Marquise?

This graceful and yet feeling little poetical pen picture of one of the most strangely attractive and elusive figures on the stage of the world's history, Madame de Pompadour, better known as "La Belle Marquise," who played so prominent a part in that wonderful epoch of French history, when Louis XV. was king, perhaps best describes that evanescent quality of her character and temperament which characterized her. To paraphrase the axiom, "Who shall agree when painters disagree?" M. de Nolhac, the director of the Versailles Museum points out in his interesting article lately published in "L'Art et Les Artistes" of Paris, that there is a strange lack of agreement as to the personal appearance of "La Pompadour" in the many famous portraits by as many famous artists of her extant, some of the more prominent of which are reproduced in this brochure.

Successive generations of men and women have sighed and smiled and wept over the strange and eventful life of the woman



LA POMPADOUR EN SULTANE  
By Carl van Loo.  
Collection of Mr Edward Brandus.

who was the favorite of the "Grand Monarch," and who swayed the course of an empire—have sought with growing curiosity to obtain some sort of a mental impression of her, and have abandoned the attempt or finally remained satisfied with some one impression gained from some one portrait or pen picture. It might almost be said that libraries of literature on the subject of "La Pompadour" exist, so many and varied are the historical and other articles that have had her as their central figure. Few of the characters of history have left so many and such varied impressions in so many minds. She has told of herself in her famous memoirs, regarding which one of the editors of the same well says: "These are not the memoranda of a mere woman of pleasure, who has spent her life in a voluptuous court, but the history of a reign remarkable for revolutions, wars, intrigues, alliances and negotiations, the very blunders of which are not beneath the regard of politicians, as having greatly contributed to give a

new turn to the affairs of Europe.  
\* \* \* The King called her to court at a tempestuous season of life, when the passions reign uncontrolled, and by corrupting the heart enlarge the understanding.  
\* \* \* Faults she had, which posterity will never forgive. All the calamities of France were imputed to her." La Pompadour herself philosophically remarks in the introduction to her memoirs: "The private memoirs of a King's mistress are in themselves of small import; but to know the character of the Prince who raises her to favor; to be let into the intrigues of his reign, the genius of the courtiers, the practices of the ministers, the views of the great, the projects of the ambitious; in a word, into the secret springs of politics, is not a matter of indifference."

But this sketch is not a history of the life of "La Pompadour." It is too late a day to attempt to throw any new light on the career of her whose moving history has been too well told and in detail, by such writers as the de Goncourts and others.

It is of the artistic history of "La Pompadour" or rather the story of the attempt of the artists of her time to portray this wonderful woman for her contemporaries and for posterity, that this story treats.

As pointed out by M. de Nolhac, we must look to Carl van Loo for the chance of finding perhaps the nearest likeness of La Pompa-



LA POMPADOUR.  
BY LA TOUR

Girardin Collection.

In Louvre Museum.



LA POMPADOUR  
By F. Boucher.

In Wallace Collection.



(Continued from Page 1.)

dour. He more than Boucher, Guerin, Nattier, or Bonnet seems to have translated to canvas, and especially in his portrait called "La Sultana," in which she is attired in an Oriental costume, her true form and features. By a coincidence this picture, reproduced in connection with this pen sketch, has just reached New York, having been purchased at the recent sale of the Baron Van Teil collection in Paris by Mr. Edward Brandus of this city, and will soon be placed on view in his galleries, No. 391 Fifth Avenue. This portrait, as M. de Nolhac observes, was especially favored by so good an authority as M. de Marigny, a brother of "La Pompadour," and who was, as he further observes, not only a devoted brother, but a rarely good connoisseur of art. The reproduction of the portrait tells its own story, and gives a very different impression of "La Pompadour" than the better known works of the artists named above. It is very different from Boucher's impression of her now in the Wallace collection, or the later one by the same artist described by the de Goncourts. Very different is it also from the famous pastel by Bonnet, in which "La Pompadour" is pictured as a flower girl, or the pastel owned by the Marquis de Ganay, where she is depicted as a shepherdess. Perhaps the picture best known, and which has given the strongest impression of La Pompadour to the largest number of persons, is that by La Tour, in the Louvre. This is so well described by M. de Nolhac that it will be instantly recalled. If not a faithful likeness it is such a splendid piece of decoration and so marvellous a study of luxurious details, that it may be considered a masterpiece.

But the special value and interest, as said above, of the "Sultana" portrait by Van Loo, apart from its rarely fine artistic quality, is its endorsement by M. de Marigny, which makes it in a way the accepted presentment of "La Belle Marquise."

Here we see her at the zenith of her career—beautiful and langourous—an attribute heightened by the Oriental accessories, costume and attitude in which she is portrayed, and yet her fair features are illumined by that intelligence and alertness of intellect by and through which she best preserved her reign over the affections of Louis XV., and so controlled his every action.

This "Sultana" is not La Marquise of Austin Dobson:

"Just a porcelain trifle,

Belle Marquise!

Just a thing of puffs and patches,  
Made for madrigals and catches,  
Not for heart wounds but for scratches,

O Marquise!

Just a pinky porcelain trifle,  
Belle Marquise!"

She is rather the woman of whose fan the same poet sings:

"Ah but things more than polite  
Hung on this toy, voyez vous.  
Matters of state and of right,  
Things that great ministers do,  
Things that may be, overthrew  
Those in whose brains they began,  
Here was the sign and the cue—  
This was the Pompadour's fan.

Madame de Pompadour as "La Sultana" by Carle Van Loo is not the costliest, but is perhaps the rarest French portrait that ever came to America.

As for back as 1778 it sold in the sale of Le Duc des Deux-Ponts for 1236 livres, passed later into the collection of

le Baron de Teil du Havel, president of the Concours Hippique, and now this celebrated portrait is owned by Mr. Edward Brandus of New York.

James B. Townsend.

In a recent number of the Paris publication, "L'Art et Les Artistes," M. Pierre de Nolhac, the well-known director of the Versailles Museum, writes both charmingly and entertainingly on the subject of "Portraits of La Pompadour," as follows: "M. de Marigny assures us that the portraits of his sister, the Marquise de Pompadour, have always lacked resemblance. He makes an exception only in the case of one painted by Carle Van Loo, in a canvas entitled the "Sultana." This observation of a devoted brother and a rarely good art connoisseur, confirms the curious fact that the amateurs of the eighteenth century did not ignore, namely, that the portraits of Mme. Pompadour did not agree among themselves. The explanation is surely the remarkable mobility of features and expression which is one of the chief charms of the woman, and which changed from one moment to another, deprived a charming visage of those precise and distinctive traits through and by which posterity delights in easily recalling the features of celebrated people. These are not accentuated except by age. We desire to know the young favorite with some degree of certainty at the time when she made, under difficult circumstances, as every one knows, the conquest of Louis "le Bien Aime."

The painters have not, however, entirely failed. He who held the brush has delighted in the art of immortalizing her image who loved the arts so well, and who knew as well how to serve them, as to make them serve her. But still it is the pen portrait made regardless of her favor, which enables us best to enjoy and to appreciate the victorious, and yet fragile weapons of her beauty. The Master of the Hunts at Versailles, Georges le Roy, he who Diderot called "The Satyr," doubtless owes to his discernment of woman the gift of having so well understood one who was in every way of his period. He pictures her as follows: "Of more than ordinary height, graceful, supple, and elegant," such as he saw her before 1749 at the King's hunts. And he emphasizes the play of those features which he has had so often studied near at hand, as follows: "Her face was as rarely unique as her figure, a perfect oval, beautiful hair, more a clear chataigne than blonde, fairly large eyes, the nose perfectly formed, a charming mouth, beautiful teeth, and an exceptionally captivating smile. Her eyes had a special charm, which perhaps they owed to the indefiniteness of their color. This seemed to render them fitted for all seductive wiles, and to express successively every impression of a mobile soul."

It is explained that artists saw and understood such a woman in very different ways, not alone according to the age of the subject, the hour and the moment. During twenty years at Versailles she both charmed and disconcerted the best masters, none of whom did more than seize a fleeting impression of her. Nattier, who first painted her when she was still only Mme. le Normand d'Etiolles, represented her again at Fontainebleau as Diana. Although we have not found the original of this portrait ordered by the King, we have identified some beautiful original replicas in bust portraits painted in 1749. One is at the St. Omer Museum, and another at the

Versailles Museum, where it has passed until now as a portrait of the Duchesse d'Orleans. Whatever may be the interest of these pictures, one does not ask from a pupil of the graces the resemblance of a female model. One would not ask it moreover from Boucher, in his mythological canvases where it would seem he has introduced the Marquise, for example, in the "Coucher du Soleil" of the Wallace collection, ordered by her, and whose allegory is so easy to understand. It would be better to consult Boucher in the very studied portrait he has made of Mme. Pompadour, and of which there are many repetitions and numerous copies. Here, for example, is that from the Wallace collection, which was secured for £154 at the sale of the Marquis d'Meners (Marigny). In a garden near an orange tree and a sculptured group of Love and Venus, the young Marquise is seated, gowned in a taffeta robe trimmed with lace, the corsage formed by knots of ribbon and adorned by a rose. The neck is encircled by the same ribbon; there are pearls in the hair on the neck, a fan in her hand, and on a cushion the favorite dog, which appears in so many of her portraits.

The composition of this little picture is charming, but less so, however, than another, again made in a garden, where the young woman reclines on a rustic bench, in a gown with tight sleeves, and seems surprised in the middle of her reading. Her right hand turns the pages of the brochure which has fallen on her knees, while the left arm rests on some other book. The most beautiful example of this portrait, that which was given to the Abbé Bernis, later a Cardinal, to recall to him the friendship of days of Etioles, is now in the collection of M. Alphonse de Rothschild. A third example of Boucher, the best known, has been brilliantly described by the Goncourts in their rather incomplete essay on the Iconography of the Marquise. It is signed and dated 1758. The favorite is pictured in an interior, stretched on a chaise longue, still holding a book on her knees and surrounded by familiar objects which characterize her life as a woman artist and a famous personage. At the end of the room a mirror reflects a sumptuous library, a detail which does not figure in the partial repetition of the picture in the National Gallery at Edinburgh, Scotland.

There is also the famous pastel engraved and colored by L. Bonnet in 1759, and which represents the Marquise holding a basket of flowers with flowers arranged in her hair. The Louvre has an example of this work, and there is another in the collection Yves le Moyne. There is doubt of the authenticity of the title for the subject should be Mme. Bandouin, a daughter of Boucher. We are sorry that we cannot find this presentation a Pompadour, still charming in her freshness and youth. It is not known which of these portraits of Boucher the Marquise had in mind when she wrote to her brother who was traveling in Italy March 1, 1750 "I will remember to send you my portraits by Liotard, and I am sending to you also a copy of one made by Boucher, which is charming and which he will finish from life. I hope that you will have it at Easter." Did Boucher only work from nature as he completed his portraits? This would seem to indicate it. At any rate at this date it did not satisfy the Marquise, who wrote on April 26, "At last I send you the copy of my portrait by Boucher. It much resembles the original, but little myself. However it is good enough. I am going to copy

that of Liotard. I do not know that it is possible to make good out of nothing. "I have not been able as yet to find a trace of this portrait of Liotard. Other portraits probably in pastel. I should be aided in my search by a feature which the Marquise designed for M. Marigny. She ought to hold in her hand a box that she received from him. One of the most famous works, the pastel consecrated to the memory of Mme. Pompadour, the large piece at the Louvre, which was shown at the Salon in 1755, the "Preparation" by La Tour accentuates the cruelty of a sincere study. The same character is found in the pastel owned by the Marquise de Ganay, where the Marquise is shown in a shepherdess' costume. In the Louvre picture the color is refreshing, the features agreeably rounded, but the principal interest is in the arrangement of the decoration, which is delicious. The lady is seated near her study table in a robe of silver satin sprinkled with gold, the open corsage is trimmed with ribbons of clear lilac and she holds at the end of her fingers her singing book. The head lightly turned as if to listen to coming footsteps reveals the lines of the neck in all their grace, and the charming face stands out from the clear blue background of the curtains. The picture reveals the tastes and occupations of one who could not be other than a pretty woman, and one who is also an artiste. The guitar of the musician rests on the ottoman, books are at the back, and a portfolio at one side contains the engravings of the Marquise. This agreeable environment reveals very clearly the surroundings in which the painter has placed her. Probably for once at least, he was allowed to choose the accessories, he who admitted no other rules than those of his fantasy, which ministered to the great bizzarres of his character, he who dared to say to the favorite when the King had entered during his work 'You had promised me Madame that your door would be closed.' The woman has been shown by La Tour in the well chosen attitude which beneficent posterity has lent her. Her memory, so cruelly compromised by history in other ways, is rehabilitated here. Here she is the friend of artists who tries to share their work, the industrious leader who has constituted herself a protector of writers and still more the initiator of delicate industries and a faithful counsellor of good workmen.

The charming little picture owned by Edmund de Rothschild, painted by Francis Guerin, represents Mme. de Pompadour amid the elegant decoration of her city apartment, that down stairs, at the moment she has taken possession of it. She is seated on a divan before a mirror, which reflects the silk curtains, and the chandelier garnished with flowers. In one hand she holds a book, and with the other she caresses a dog resting on a cushion. At her feet is the little girl Alexandrine, who plays with another little dog, a cage and a bird perched on her finger. The writing table, the portfolio of engravings, the books, and the drawings on the carpet, combine to give to this work a very true resemblance to a handsome interior.

With Carle Van Loo there is a chance of finding a likeness very close. The young Sultana is seated among cushions in that flowing robe which the Marquise so loved, a long smoking pipe between her pretty fingers. She has posed thus in her rooms at Versailles after having placed the most beautiful diamonds in her ears and in her hair, with a light veil fastened

(Continued on Page 3.)

# AMERICAN ART NEWS.

Vol. IV. No 27

NEW YORK, APRIL 14, 1906.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

**Astor Library.**—Exhibition of reproductions of drawings of modern masters from L'Estampe Moderne.

**Benguat Galleries.**—Ancient velours, embroideries and laces, sanctuary lamps and carpets.

**Blakeslee Galleries.**—Early English, Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—Old fans, fine book bindings and exhibition of miniatures.

**Brandus Galleries.**—Paintings of the Barbizon School.

**Canessa Galleries, Paris.**—Antique works of Art.

**Charles, London.**—Works of Art.

**Davis Gallery, London.**—Works of Art.

**Durand-Ruel Galleries.**—Old masters and modern paintings.

**Ehrich Galleries.**—Exhibition of Colonial and early American portraits.

**Fifth Avenue Galleries.**—Modern American and foreign paintings from estates of Fanny M. Hamilton and others, April 16 to 19.

**Fine Arts Galleries.**—Society of American Artists, to April 22.

**Fishel, Adler and Schwartz Galleries.**—Fine paintings by noted artists.

**Gimpel and Wildenstein Galleries.**—High class old paintings.

**Hamburger Fres. Paris.**—Works of Art.

**Heinemann Galleries.**—Modern paintings. Modern German pictures a specialty.

**Knoedler Galleries.**—Figure works and pastel portraits by Miss Carol Aus. Miniatures of the XVI., XVII. and XVIII. centuries, through April 18.

**Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Lanthier's Old Curiosity Shop.**—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

**Lenox Library Building.**—Exhibition of the work of American etchers.

**McClees Galleries.**—Exhibition of high-class etchings by Great Masters.

**Metropolitan Museum.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

**Montross Gallery.**—Exhibition of the works of William L. Lathrop to April 28.

**Modern Gallery.**—Paintings of the American Indian, by Edwin Willard Deming.

**Noe Galleries.**—Important paintings of exceptional quality by the Barbizon and Modern Dutch Masters.

**Oehme Galleries.**—Portraits by Gari Melchers.

**Powell Gallery.**—Paintings and pastels by George R. Barse, Jr., to April 17.

**Marine mosaics by W. Cole Brigham.** Exhibition by Kit Kat Club April 19 to May 2.

**Pratt Institute.**—Exhibition of oils and water colors, by Mrs. Charlotte B. Coman and Mrs. E. M. Scott to April 21.

**Ralston Galleries.**—Works of Art.

**Scott and Fowles Co. Galleries.**—High class Paintings by Barbizon and Dutch Masters.

**Strauss Galleries.**—High class paintings and prints.

**Robert C. Vose Gallery, Boston.**—Fine paintings of the modern masters.

**Willson Bros., London.**—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

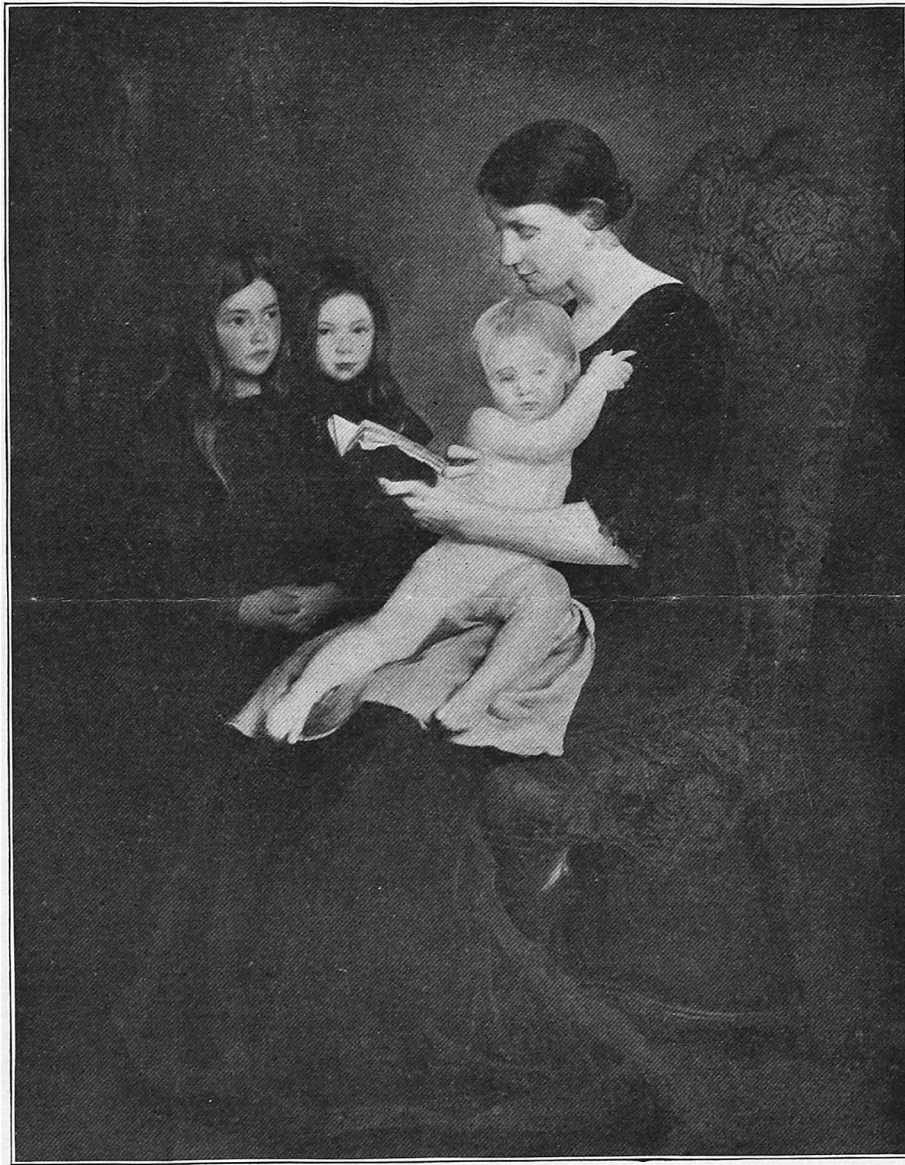
**H. O. Watson & Co.**—Decorative works of art.

## SALES.

**Fifth Avenue Art Galleries.**—Sale of modern American and foreign paintings of Fanny M. Hamilton and others, April 19, 20 and 21, at 8.30 P. M.

Much to the surprise of those interested in the Pennsylvania Academy of the Fine Arts, the Board of Directors did not act upon the resignation of Edward H. Coates as president, but laid it upon the table.

William M. Chase, the portrait painter, was the guest of the Society of American Sculpture and Fellowcraft last Saturday afternoon at an informal reception in the rooms of the society at No. 111 East Twenty-Third Street, at which were present a large number who are identified with painting, sculpture, music and the drama. Mr. Chase, speaking on "American Art," declared that he was in hearty sympathy with any one endeavoring to do anything in art. He said that whatever of success he had achieved was due to earnestness and enthusiastic interest in his work.



MOTHER READING TO CHILDREN.  
By George De Forest Brush.

In "Society" Exhibition.

The Board directed the purchase of the painting by Thomas P. Anchut, now in the Water Color Exhibition called "Becky Sharp."

To commemorate its passing, after twenty-eight years of life, the Society of American Artists gave a farewell dinner in the Vanderbilt Gallery in the Fine Arts Building, on Wednesday night last. There was a large attendance and many speeches were made. Some of these were pitched in a low and sad key. Presumably through thoughtlessness and forgetfulness of past obligations, the small band of art critics and writers representing the New York dailies and art journals, some of whom criticised the first exhibition of the Society in 1878 and have loyally supported and aided it in the press for over a quarter of a century, were not invited to the dinner.

"The artist," he said, "who arrives and stays must be inspired by absolute sincerity of purpose."

Work was begun last week on the new north wing of the Metropolitan Museum of Art, which will extend from the north end of the present Fifth Avenue front of the Museum, opposite Eighty-second Street, to Eighty-third Street. It will be 137.6 by 168 feet. Gray granite of the same shade as the Indiana limestone in the Fifth Avenue front will be used in the construction. McKim, Mead & White made the plans for the new wing. The new wing will contain a number of galleries and a lecture hall, and will cost \$400,000. Further additions to the Museum are contemplated which, when completed, will make the institution the largest in the world.

Members of the Salmagundi Club are looking forward with much interest to the annual musicale for the benefit of the library, which will be held on the evening of April 17. A number of distinguished artists have presented mugs to the club for this sale, including Edwin A. Abbey, F. Hopkinson Smith, Howard Pyle and Colin Campbell Cooper. The Abbey mug is of Medieval design, and has figures of that period painted in characteristic vein by the donor. Twenty-four mugs are auctioned off every year at the Salmagundi for the library fund. This will be the eighth annual sale. At the recent exhibition of Will H. Drake, the animal painter, Mr. Drake received the announcement that his painting, "Death of the First Born," showing two lions guarding a dead cub, had been awarded by popular vote the \$1,000 Osborne Company prize.

Ten American painters have each contributed on the order of the American Art Exhibition Co. a painting of the Saviour prior to the crucifixion, embodying their individual conception of the personality and appearance of the Christ. These painters are John LaFarge, William H. Crane, Frederick S. Lamb, Joseph S. Lauber, Charles C. Curran, Kenyon Cox, F. V. Dumond, George Hitchcock, Gari Melchers and Will H. Low. The pictures are all interesting and worthy of study, whether or not they will in any case satisfy the individual conceptions of the subject of the part of visitors. The same reason which has given to the work of the so-called old masters in their paintings of religious subjects, a quality which no modern picture of the same subjects can possess—namely, an inspiration due to an age of faith and non-commercialism prevents any or all of these works rising to the same plane. The painting by John La Farge is superior in color quality, and perhaps the other stronger conceptions are those of Will H. Low, F. V. Du Mond, Chas. C. Curran and Kenyon Cox.

Recent sales of pictures at the annual exhibition of the Society of American Artists, include "Echo," by George R. Barse, Jr., which has been purchased by Richard Hunt for \$200; "Clearing after the Snow and Wind," by Walter Nettleton, of Stockbridge, Mass., to W. H. Lazeere, of Norristown, Pa., for \$300; "Autumn," by Olive Black to M. Joost, of Brooklyn, for \$250, and Charles Rosen's "Delaware Thawing," to William W. Renwick for \$400. The attendance recently has been good.

A costume dance, which will be patronized principally by artists, will be given at the old Hotel Astor on April 18. Only costumes representing the period of 1840 will be worn, and some artists who have cherished the costumes worn by their grandparents expect to make practical use of them on this occasion. The Misses Gierson, sisters-in-law of William M. Chase, with some of their friends, will ride to the hotel in an old fashioned coach in the old fashioned way. Hoop-skirts will be indispensable. Some of the artists who are preparing for the affair are Mr. and Mrs. E. H. Blashfield, Mr. and Mrs. Carroll Beckwith, Mr. and Mrs. Child Hassam, Mr. and Mrs. Wm. Chase, Robert W. Van Boskerck, Robert Reid and many others.



## IN THE ART SCHOOLS.

## Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women. Any further information or details desired will be furnished by application in person at this office.

The composition class of the National Academy of Design was given its final subject for composition—"Joseph maketh himself known to his brethren," Genesis, Chap. 45, v. 2-3. The preliminary sketches, all of which had to be of a uniform size, 12 x 16 inches, were passed upon by the School Committee, consisting of W. H. Low, H. B. Jones and J. W. Alexander, who selected the eight best to compete in the final competition, the size of the canvases to be 22 x 30 inches. Those selected were: Miss Banks, Messrs. C. C. Buck, H. Mathes, G. L. Nelson, D. F. M. Periconi, O. Schmidt, J. Suit and R. Wederich.

The competitions at the National Academy of Design for prizes for drawings and paintings from the nude, have been going on for the past week. An excellent showing will be made at the end of the term.

The library of the National Academy of Design has been re-catalogued during the winter, and is now in a condition most available to the Academy students.

As usual with spring-time, the National Academy of Design boys are relaxing from a winter's hard work by practicing baseball in the open, and soon will be in trim to meet all on-comers.

H. W. Watrous, secretary of the Academy, has returned from the South, entirely restored to health.

M. Alphonse Mucha has completed the course in design in his five classes at the School of Applied Design for Women, 200 West Twenty-third Street. He has been so successful he will continue them in the fall.

Mrs. Thompson Seton has recently given a copy of "Ceramic Art in Japan" to the library of the School of Applied Design for Women.

The summer class of the Art Students' League, to be held in Europe under the instruction of Louis Loeb, from June until September, will sail for Rotterdam, Holland, June 13, under the direction of J. E. Benard. After a day or so in Rotterdam, upon its arrival, the class will proceed to The Hague, where two days will be spent in visiting the galleries of the "Mauritshuis," in which the great Dutch masters are so well represented. It will then proceed to Haarlem, and thence to Amsterdam and Antwerp, where two lectures on the Dutch and Flemish schools will be given by the renowned expert, Max Rooses.

Brussels will then be visited and Bruges. Here the school will be located for six weeks, enabling the student to devote himself to uninterrupted study and to enjoy the five different excursions outside the city that have been planned for sketching purposes. While in Bruges a studio will be provided for the class and models, who pose on rainy days, will be furnished free of charge. From Bruges the class will then go to Paris, spending seven days visiting the museums and devoting one to the palace at

Versailles. On August 25 the class will sail for New York.

Summer classes abroad are becoming a popular influence in the cultivation of artistic taste, and it is to develop more and more that influence that the present class abroad has been organized under the supervision of the Art Students' League.

The Country Summer School of the Art Students' League will be at Woodstock, Ulster County, N. Y., this season and will be under the instruction of Birge L. Harrison, who will give two out-of-door criticisms and one studio criticism each week. A fine large studio will be open for the use of the students who wish to work indoors.

The country around Woodstock is especially adapted for students of landscape painting, and it has already been made famous by J. Francis Murphy, Paul Cornoyer, Mr. Harrison, the instructor, and many other artists of prominence. The classes will open June 15 and will continue until October 15, a month later than usual, which will give the students a chance to study the changing foliage. Everything points toward a very large class.

The City Summer Classes will be in the League building at 215 West Fifty-seventh Street, under the instruction of George B. Bridgman and H. Daniel Webster. The classes will open June 1 and will continue to October 1.

The "Society of American Fakirs" annual exhibition, auction and dance, will take place at 215 West Fifty-seventh Street on the following dates: Press view Monday evening, April 16; show opens to the public Tuesday morning, April 17, and will continue night and day until the auction, which will take place on Thursday evening, at 8 P.M., at which time the public will have an opportunity of buying the various works. The proceeds from all sales go to buy scholarships for deserving students. Judging from the excellent posters and fakes already sent in and the enthusiasm of the "Infernal Fakirs," the event this year is sure to be a great success. The Fakirs' dance will be held on Friday evening, April 20.

George B. Bridgman has some strong draughtsmen in his drawing classes at the Art Students' League, and their exhibition in the members' room last week was an excellent showing.

When Sir Purdon Clarke tells us that the new movement in England is for the general introduction of wood carving, it is recalled that in one of our own art schools, that of the Young Woman's Christian Association of New York, it has been a required study for nine years—a part of that "all round" foundation work which is a specialty of the school.

Mrs. Clara Ruge, an art critic of considerable reputation in Europe, gave a lecture on the "Evolution of Costume" at the Hotel Astor on April 9. The lecture, which was found to be instructive and entertaining, was illustrated by stereopticon views and also by members of the Art Workers' Club, who posed as pictures in costumes of the different periods. A beautiful Velasquez frame and an old Spanish costume were loaned by Mr. William M. Chase. The pictures were planned by Messrs. Chase, John Fry, Albert Groll, Luis Mora and Leon Dabo. The costumes were arranged by Mrs. Edward Sperry. Costumes of all periods were illustrated, beginning from the early Egyptian times down to the present day.

## BOSTON ART NOTES.

In the galleries of the Boston Art Club the seventy-fourth annual exhibition of water colors and pastels is now open to the public, and as a collection of modern representative work is a noticeably good one. Two hundred and twenty pictures are shown, including thirty miniatures. One of the best examples is that of Charles H. Woodbury's "Surf Study." Sears Gallagher sends an interesting arrangement called "The Light on the Hills," and H. R. Burdick's a portrait of a brother artist, F. H. Tompkins; J. A. S. Monk's sheep picture, and E. L. Major's decorative study of a girl holding a brass jar filled with pink flowers. Louis Kronberg shows "Preparing for the Dance," and Lee Lufkin Kaula a portrait of a blue-eyed child in a blue dress. New York sends a number of good pictures, Everett Warner having two of old houses and streets, and Colin C. Cooper, E. Irving Couse, Walter Douglass, L. C. Hunter, Claude Hirst, all characteristic examples of their work. Horatio Walker shows a small landscape with cattle, and Blanche Dellaye two evening studies.

The Museum of Fine Arts School has opened its spring term, after a vacation of ten days. The instructors are Edmund C. Tarbell, William Paxton, Frank Benson and Philip Hale, and in the department of design, C. Howard Walker and his assistants. The work accomplished this year has been of unusual excellence, and an exhibition the early part of June is looked forward to with much interest.

A splendid success was the exhibition of paintings by Massachusetts women artists at the federation bazaar recently. It was the first thing of its sort ever attempted in Boston, and the result was noteworthy. Another art feature of the bazaar was the exhibition of arts and crafts under the direction of Mrs. Herman Dudley Murphy, which included a display of handmade jewelry, pottery, silver, basketry and rugs, from almost all the arts and crafts societies in New England.

The Society of Arts and Crafts has enlarged its quarters in Park Street, and has signalized the completion of the improvements by opening a special exhibition of lighting fixtures—lamps, lanterns, candlesticks, etc.

The exhibition of the Water Color Club, in the Boston Art Club, was successful in every way, for not only was it the best show of the year but the sales were a most encouraging feature. Charles H. Woodbury sold four marines; Wm. Kaula and Mr. J. Boit each sold one; two of the charming flower studies by Miss G. Thayer were purchased, as were three by Mlle. E. DeCombres, and two by Margaret Pattison, the whole amounting to a very considerable figure.

The collection of water colors exhibited by Henry W. Rice at the Fenway Studios last month was composed almost wholly of landscapes of the White Mountain region. The familiar outlines and features of Mount Washington, Chocorua, Kearsarge and other peaks were described under many different conditions of weather, season and lighting.

H. H. Gallison is completing in his studio a large decorative landscape to be placed in the Franklin Memorial Library, at Franklin, Mass. It is to occupy a space over the librarian's desk in the main hall.

## PHILADELPHIA ART NOTES.

A sale of paintings belonging to the late Adolphe E. Borie was held during the week at a local gallery. Good prices were obtained. Rembrandt's "Head of a Burgomaster" brought \$3,000; Daubigny's "Landscape Near Antwerp," \$2,000; "The Departure," Bouguereau, \$1,450; a "Venice," by Thaulow, \$1,025, and a Corot, "Scene in Italy," \$950.

Daniel Barber, the winner of last year's Cresson traveling scholarship at the Academy of Fine Arts, who is now in Florence, will have several pictures in this year's salon.

Blanche Dillaye gave a talk on "The Process, History and Value of Etching," at the Plastic Club rooms on Wednesday afternoon. The "talk" was interesting, and was profusely illustrated with works of the master etchers.

The success of the Water Color Exhibition of the Academy of Fine Arts is demonstrated by the unusual number of pictures sold, nearly fifty being the record for two weeks. Those recently sold are: "Along the Schuylkill," Fred Wagner; "Landscape," by A. H. Pfell; "A Devonshire Pastoral," John Wesley Little; "Old Brick Houses, Bruges," Margaret Patterson; "Park of St. Cloud," Childe Hassam; "Wistmann's Wood at Dartmoor," J. W. Little; "Pont du Nid d'Oie, Clisson," Colin Campbell Cooper; "Bleak House, Broadstairs," Childe Hassam; "The Descent from the Town," Parthenay, Colin Campbell Cooper; "Consider the Little Pines," Charles W. Hudson; "Little Pines, Blue Hills," Charles W. Hudson; "Romance of the Trees," Charles W. Hudson; and "Eyrie, Blue Hills," by Charles W. Hudson.

Albert Kelsey, the architect, has been appointed delegate from the T-Square Club to the Seventh Annual Congress of Architects in London during July.

At the Water Color Exhibition at the Art Club the gold medal was awarded to Mary Branson for her "Portrait of a Girl," and the award of honorable mention to Fred Wagner for "Old Market Sheds, Philadelphia."

The annual exhibition of the Plastic Club, which opened during the week, represents the work of thirty-nine of the women artists of Philadelphia, and consists of much good work. Janet Wheeler shows some interesting portraits; Paula Himmelsbach, some atmospheric landscapes; there is an excellent portrait of a woman in red, by Ellen Ahrens; some charmingly poetic things by E. M. Churchman, and Elizabeth and Mary Bonsall have some good water color sketches and an excellent study of a cat.

## SAINT LOUIS NOTES.

The first exhibition of the "2 x 4" Club, which is being held in a local gallery, has met with marked success. It has not only been well attended, but well appreciated, as is shown by the number of sales, nearly one-third of the exhibits having already been disposed of. Two of F. G. Carpenter's paintings have been purchased and one each of Gustav Wolff's, Gustav Waldeck's, E. H. Wuerpel's, F. O. Sylvester's and Dawson Watson's; two pieces of R. P. Bringhurst's ceramic pottery and two of George Julian Zolnay's busts. An attractive poster, by Dawson Watson, advertising this exhibition, has been placed in the show window of this gallery.

Sir Wyke Bayliss, president of the Royal Society of British Artists since 1888, died in London April 6 from heart disease.

# AMONG THE ARTISTS.

"The Yellowstone Canon," a large canvas by Thomas Moran, N. A., and one of a series of four pictures by him of the National Park, has been purchased by the National Bank of Honolulu. The scene pictured is looking from the edge of the canon not far from "Moran's Point," and with the waterfalls shown in the distance. It was the intention of Mr. Moran to preserve the four paintings in the series intact, but the offer came from Honolulu, and he felt bound to accept it. Mr. Moran has been journeying westward for the past thirty-five years, and probably is better acquainted with the Rocky Mountain region, and the great parks and canons of the west than any other artist. He has a studio at East Hampton, on Long Island. This year, however, he will go abroad and make a visit to England, returning to East Hampton in the fall. At present he is completing a number of interesting canvases in his New York studio.

Charles H. Davis, the landscapist, has spent the winter as usual in Connecticut, where he has been free to make daily observations of the subtle changes of nature in and around the country adjacent to Mystic, where he has an all-year-round studio. He will be represented by a collection of his pictures at a Boston gallery this month.

J. Alden Weir is painting a full-length standing nude figure entitled "Venus" at his studio in the Tenth Street Building. He recently finished a delightful portrait of two sisters, and a landscape which he calls "Chestnut Trees After the First Frost," which shows a characteristic scene near his home in Branchville, Conn. His pictures, "A Gentlewoman" and "Midday," which were on exhibition at the exhibition of "The Ten," have been sold to W. T. Evans, the collector. Mr. Weir will leave New York shortly for a fishing trip in Connecticut. He expects to bring a few sketches, as well as trout, back with him.

The following, just received from Edward Gay, will interest many friends and readers:

"Athens, Greece,  
March 14, 1906.

"My dear Art News:—I send you a card to let you know of our whereabouts. I am working every day on a study of the River Ilisson, taking in the view of the Acropolis and the Lycobettus. We intend to take excursions from Athens to the other places of interest. We will likely remain here during the games, returning in May. We are very well.

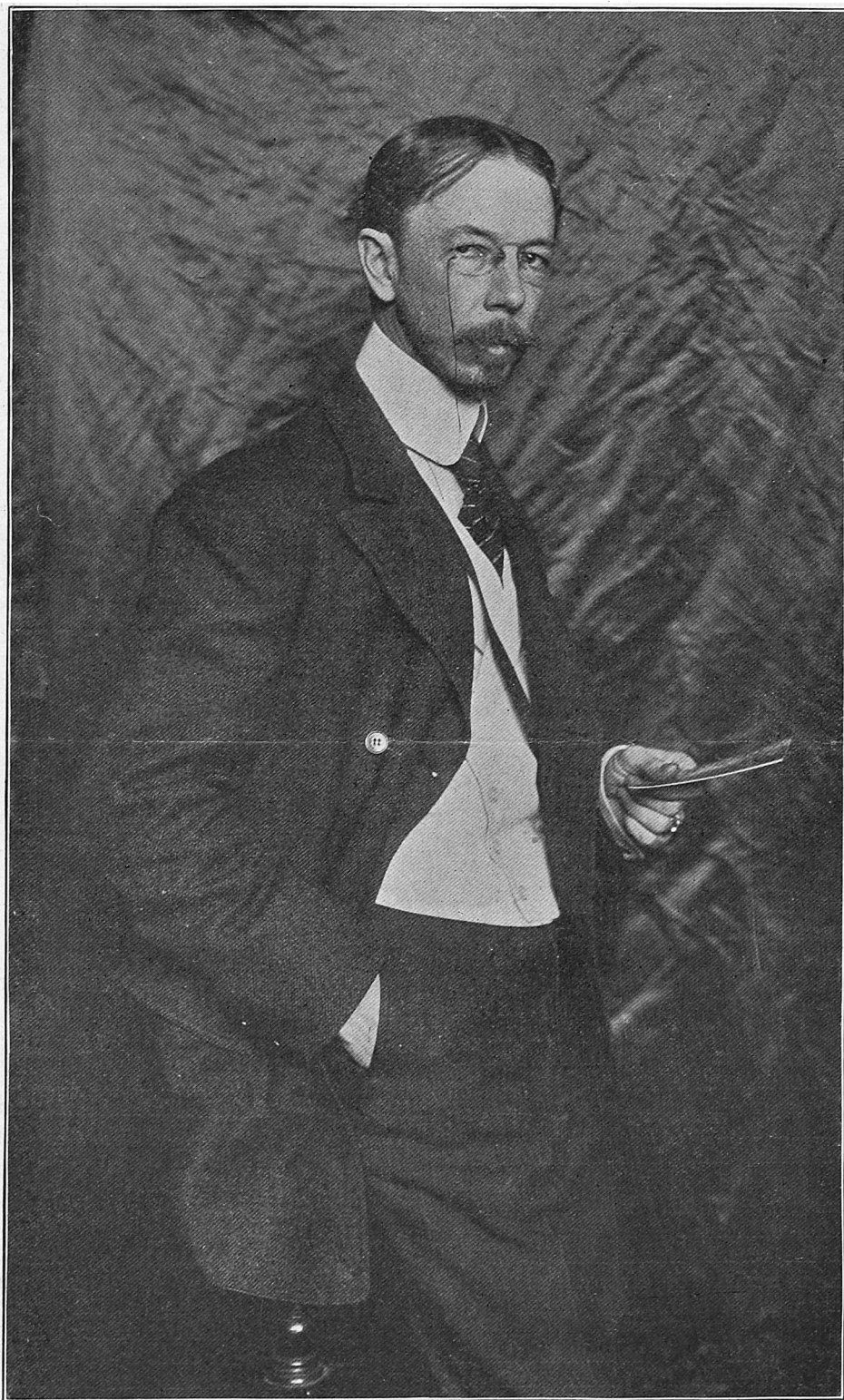
"Very sincerely,  
"EDWARD GAY."

Louise L. Heustis entertained over two hundred people at a musicale given in her studio in the Lester Building, 53 East Fifty-Sixth Street, last Monday, at which Myron Whitney sang. Among those present were Mr. and Mrs. Kenyon Cox, Arthur Hoeber, Mrs. Edward Sperry, Mrs. E. H. Blashfield, Mrs. Ned Isham, Mrs. Richard Mansfield and Mrs. Arthur Scribner. Miss Heustis was assisted by Miss Carolyn Duer and Miss Mabel Heustis. A portrait of Mrs. Thomas L. Stedman was shown. Miss Heustis is now painting a portrait in pastel of Mrs. Baker and child. She has also made an interesting copy of Romney's portrait of Mrs. Fitzherbert, which has been recently added to the Metropolitan collection.

Mrs. E. J. Muchmore gave a fancy costume dinner last week to Miss Martha Jordan Velmilye. Many interesting costumes were worn. Miss Janet Lewis, in an authentic Turkish gown, was thought to be very attractive.

Mary Agnes McCahill, the sculptress, whose studio is in the Holbein, has been making portrait busts and bas-reliefs during the winter. One of her interesting portraits is now in the Society Exhibition.

prize at the Academy in 1889, the Evans prize at the Water Color Exhibition in 1897, and received honorable mention at the Paris exposition in 1889, and medals at Chicago in 1893, Nashville 1897, the Paris Exposition of 1900, New Orleans in 1904, and Buffalo in 1901. He also won the Shaw prize at the Society exhibition in 1900. He is a member of the Academy, the Water Color Society, and the Water Color Club. Strong and truthful drawing, broad brush work and virility of execution are the chief characteristics of the artist's work.



PORTRAIT OF IRVING R. WILES.

Copyrighted, 1906, by American Art News Co.

Photograph by Jessie Tarbox Beals.

Irving Ramsey Wiles, a reproduction of whose photograph by Jessie Tarbox Beals appears on this page in our series of portraits of American artists, and whose portraits and figure works have brought him into the front rank of American painters the past ten years, was born in Utica, N. Y., in 1862. The son of the well-known older landscape painter, Lemuel M. Wiles, he began to study under his father, and afterwards was successively a pupil of Wm. M. Chase and Carroll Beckwith in New York, and of Carolus Duran in Paris. From the first time that he exhibited his work it attracted attention. He won the third Hallgarten prize at the National Academy, in 1886, the Thos. B. Clarke

At her studio in the old Colgate Mansion, No. 2 West Sixteenth Street, Miss Lolita M. Perine held an informal reception recently, assisted by Mrs. Green and the Misses Ethel Colville, M. E. Rogers, Ruth Mitchell, Fannie Miller, Edith Powers and Cecile Peck. Music and dancing afforded attractive diversions for the many who attended, among whom were noticed Mrs. Donald McLean, Miss Bessie McLean, Mrs. Ovid A. Hyde, Mrs. Thos. Henry Whitney, Mrs. Frank McWatters, Mrs. George Edmond Gordan, Mrs. Prendergast, Mrs. M. Wadsworth, Miss Marie Wadsworth, Mrs. Calvin H. Nealley and Mrs. Henry S. Boweon.

# ATLANTA ART NOTES.

At a recent meeting of the Atlanta Art Association ways and means were discussed by which the art movement might be popularized and its permanency assured. It was agreed that in the accomplishment of these aims no factors could be more potent than strong and systematic organization, and a practical financial backing. Robert C. Alston was asked to head a committee on organization, and it his intention to work along the lines which have made the success of such institutions as those of Cincinnati and Buffalo. Mrs. Ralph Van Landingham, treasurer, introduced a resolution to secure an annual guarantee fund of one thousand dollars, the amount to be subscribed in sums of ten dollars each by citizens who are interested in the work of the association. The motion was enthusiastically carried.

In March a song recital was given for the benefit of the Art Association by Mrs. Sara MacDonald Sheridan, and the plan of raising funds by means other than the holding of an exhibit proved most practical. For the past year Mrs. Sheridan has studied in Paris with M. Jean de Reszke. Her recital evoked much enthusiasm, and was the means of bringing the aims of the Art Association prominently before the public eye.

On the evening of Thursday, April 5, the members of the Art Association and their friends had the pleasure of hearing a lecture from the well-known landscape architect, Charles Leavitt, Jr., of New York, who is at present in the South in the interests of George Foster Peabody. Mr. Leavitt gave an interesting talk on what may be accomplished in the way of simpler landscape architecture, his lecture suggesting strongly the value of civic improvement and the possibilities of rural development in the southern States. A feature of the evening was the lantern slides illustrating famous Italian and English gardens, also gardens of Mr. Leavitt's construction on private estates in America, and his plans for the preservation of the Palisades along the Hudson River.

Mrs. Nannie S. Boyd, President of the Atlanta Association, has returned to Atlanta after a stay of several months in Florida. Before Mrs. Boyd goes North for the summer a meeting of the association will be called for the reelection of officers. Mrs. Boyd's enthusiasm and disinterested efforts were powerful in promoting the success of the exhibit held in Atlanta last November.

"Pat" Sheedy arrived here on the Amerika recently with a painting which he purchased from the bandit Raisuli. Mr. Sheedy says the picture is a genuine Correggio and that Raisuli's ancestors "rescued" it from a Moorish mosque many years ago. "Of course it is the real goods," said Mr. Sheedy. "I went to Madrid and compared it with several Correggios in the gallery there, and I know it's genuine. It's about 650 years old. It cost something, but I'm not giving out any figures."

At the Rhode Island School of Design, Providence, R.I., there is on exhibition an interesting collection of antique watches loaned by Thomas R. Proctor of Utica, N. Y. There are about one hundred specimens in the collection.



## AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15; Monthly from May 15 to Oct. 15 by the

AMERICAN ART NEWS COMPANY  
INCORPORATED.

Offices: 1265 Broadway, New York

Telephone: 3619 Madison Square

London Office: Hobson & Co., Hastings House, Norfolk Street, London, W. C.

Paris Office: Graat and Madoulé, 12 Rue de Séze.

## SUBSCRIPTION RATES

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

## Advertising Rates on Application.

Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city;

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The recent gift by Mr. George A. Hearn of a fund of \$150,000 to the Metropolitan Museum of Art, the income of which is to be devoted to the purchase of American pictures for the Museum, and which consequently means the upbuilding of the institution's collection of native art, again calls attention to the fact that the Museum now recognized as the leading art museum of the country, is paradoxically weak in its collections of the works of American painters, sculptors, engravers, etc. It would certainly seem as if the first object of an American Museum should be the securing of most complete and thoroughly representative collections of the works of the country's own artists. This department has for various reasons, which it is not necessary to detail at present, been singularly neglected, and it is gratifying to know that the new Director, an Englishman, recognizes the importance, and even the necessity, of a complete representation of American art in the Museum. In this connection, if we may be permitted to suggest, it might be wise for the trustees of the Museum to appoint a Committee, to be composed, say, of the officers of the Museum ex officio, two or three representative artists, the same number of sculptors, art writers and collectors of American art, to act as a jury of selection on American art works that may be offered the Museum. If the selection of these works be left to the individual choice of any curator of paintings or sculpture, or to any one body of artists, painters, sculptors, etc., there is sure to be serious trouble, especially in regard to the choice of modern works. Unfortunately for the cause of American art, the fierce jealousies and rivalries which prevail too often in the ranks of American painters, sculptors and other art workers, would prevent any judicial choice on their part of art works for the Museum. We trust that this suggestion, which is

offered with all due respect, will be carefully considered by the officials of the Museum before any more additions to the American art departments of the Institution are made.

## BALTIMORE ART NOTES.

Some interesting collections of etchings are shown this week at Bendann's Art Gallery, on Baltimore Street, by Joseph Pennell. Mr. Pennell has many good etchings of the New York skyscrapers, as well as scenes in London streets, and other great European cities.

Robert Lee Keeling, who spent the winter in New York, is now in Philadelphia, where he has had an exhibition of his recent work. Among the miniatures he has painted are those of Mmes. Elisha Dyer, Jr., George Gould and John R. Drexel, of New York; Mrs. Alfred Norris, of Philadelphia, and Mrs. Stilson Hutchins, of Washington.

Mrs. Elizabeth M. Rudolph gave an exhibition of hand painted china at the Belvidere last week, which was largely attended. There were about two hundred pieces of exquisite work, consisting of vases, jars, cups and saucers, plaques and antiques, the designs being fruit, flowers, purple grapes, trailing vines, and leaves. Mrs. Rudolph was born in Dresden. She has been in this country about fifteen years and has spent the greater part of her time in Baltimore.

A collection of water color landscape sketches by Blanche Van Court Meehan is on exhibition on Lexington Street.

## CHICAGO ART NOTES.

On April 21, the annual exhibition of the Art Students' League will open in the Art Institute. Simultaneously, and lasting one week, will be the exhibition of works of newspaper illustrators of Chicago. Nearly seventy-five cartoonists and illustrators will display their work.

The chief exhibition of the spring season, namely, the annual display of American water colors, pastels and miniatures, will open May 3, in the Art Institute, and continue five weeks.

The course of lectures on "Painting," by Charles Francis Browne, will continue on successive Thursdays instead of Fridays. On April 19, "Later Renaissance in Italy;" April 26, "Early German and Flemish Painting."

At the recent annual meeting of the Chicago Society of Artists, James W. Pattison was unanimously elected president.

Every gallery of importance in the city is now holding a special exhibition. At one may be seen a characteristic work of John Woodbury, and a new portrait of Ralph Waldo Emerson, after an old daguerreotype, etched by W. H. W. Bicknell. In another is a new mezzotint in color by S. Arlent Edwards, of Leonardo da Vinci's "Mona Lisa," and at another several examples of Whistler, Haden, Zorn and Millet etchings are on view. A special collection of Seymour Haden's has been announced for this gallery. A fine group of impressionistic paintings by Monet, Sisley, Manet, Pissarro, D'Espagnat and Maufra are attracting unusual attention.

Charles Martin, the portrait painter, died in London April 5. He lived in America for many years, where he painted the portraits and enjoyed the friendship of Washington Irving, Daniel Webster, Henry W. Longfellow and other prominent men.

## WASHINGTON ART NOTES.

The sixteenth annual exhibition of the Society of Washington artists at the Corcoran Gallery, which closed on Monday last was the last that will be held there by the society, as the officers of the Corcoran Gallery have decided to hold next season, under the auspices of the gallery itself, a representative exhibition of modern American pictures. Although no sales were effected at the recent exhibition it was exceedingly successful in the points of general attendance and interest. There were ninety-four pictures hung, all well selected, and these included some of the best and most representative canvases from the recent Academy exhibitions in New York and Philadelphia, with a few from the Pittsburg exhibition. The prizes were awarded—first, to Louis Loeb for his landscape with figures "Siren," the second to Mrs. Charlotte B. Coman for her landscape, "A September Morning," which had already received prizes at the society and other displays, and the third to E. C. Nesser, for his landscape, "Shadow of the Blue Ridge."

One of the galleries of the Corcoran Art Gallery is now filled with two score and more pictures loaned for a year or more by Senator Wm. A. Clarke, of Montana. Many of these pictures are well known and it is a surprise to art lovers who have been familiar with Senator Clarke's collection in New York to discover them in his possession. Among the more notable canvases are E. A. Abbey's, "Trial of Queen Katherine," Romney's "The Marchioness of Townshend," a remarkable Rembrandt and a Sargent.

Everett L. Warner, the young Washington landscape painter, recently held a successful exhibition of his pictures at a local art gallery. Many were sold.

Eastman Johnson, the well-known portrait painter, who died suddenly at his home last week, was the son of Philip C. J. Johnson, who was for many years Secretary of the State of Maine. He was born in Lovell, in that state, in 1824, was educated in the public schools, and later studied two years in the Royal Academy at Dusseldorf. His artistic training was begun and for some years carried on in Europe. In 1851 he studied and painted in Italy and Paris, and the following four years he spent at The Hague.

Returning to America, he took up his residence in New York, and was soon established as one of the principal painters of the city. Shortly after his return he was elected to the National Academy. From the beginning of his residence here he devoted himself to home subjects, and produced pictures of high and humble life, scenes from New England harvest fields and Kentucky plantations. An idea of the American character of his compositions may be gained from some of the titles of his works: "Old Kentucky Home," "The Husking Bee," "Cranberry Harvest," and "Pension Agent."

He also painted the portraits of many noted Americans. His full length portrait of himself, painted at the age of sixty-five, has attracted much comment. Among his portraits are those of Mrs. Dolly Madison, John Quincy Adams, Daniel Webster, Commodore Vanderbilt, W. H. Vanderbilt, ex-Presidents Arthur, Cleveland and Harrison; Whitelaw Reid, Sir Edward Archibald, William B. Astor, John D. Rockefeller, W. D. Sloane, Mrs. Hamilton Fish and Mrs. August Belmont.

Mr. Johnson exhibited and received medals at Paris, London, the Philadelphia Centennial, and the World's Columbian, Buffalo and Charleston expositions. His work is hung at the Metropolitan Museum of Art and Lenox Gallery in this city, Corcoran Gallery, White House, and Treasury Building and the Capitol at Albany.

The funeral was held at St. George's Church, in Stuyvesant Park, last Sunday. The pallbearers were ex-Mayor Low, J. Alden Weir, Professor John Weir, of Yale; F. Hopkinson Smith, Edmund Clarence Stedman, John Elderkin, Charles Collins, J. D. Brown and Frederick Dielman, president of the National Academy of Design. The Union League, the Lotos Club, the Players, the Century Association, the National Academy of Design, the Metropolitan Museum of Art and the American Fine Arts Society, to all of which Mr. Johnson belonged, were well represented. The burial was in Greenwood Cemetery.

The great painter Carrière died recently in Paris, at the age of 57. He was a pupil of Cabanel, and attracted public attention by his picture in the Salon of 1879, "La Jeune Mère." His personal "facture," his soft harmonies of colors, his inspirations of art and his fine science of physiognomies rendered him one of the greatest painters of this century.

Many artists, sculptors and others well known in the art world were present at the funeral of the late Paul Nocquet, the young Belgian, which was held in the studio of Gutzon Borglum Friday of last week. Chancellor Charles Roemaet, of the Belgian Consulate, delivered a eulogy, and Jef Leempoels, the Belgian portraitist, and other friends of the dead sculptor, spoke briefly. The remains of Nocquet have been placed in Pinelawn cemetery, Long Island, to await word from his relatives in Belgium concerning the final disposition.

Mr. Borglum has arranged for an exhibition of the Nocquet collection of statuary in the American Art Galleries during the week from April 28, but will wait for advices from the Belgian Government, and also from the Paris Salon, of which Nocquet was a member, before he makes any arrangements for the disposition of the sculpture left by the artist. A number of sculptors have proposed a plan in the nature of a memorial to Nocquet, and some of his best pieces may be purchased and presented to the Metropolitan Museum of Art.

Among the sixty odd pieces in the Nocquet collection are his "The Yawning Woman," "The Presidential Vacation," "The Football Players," "Effort," "In Minor Strain," a recent work in bas relief, "The Dancing Girl," an exceedingly graceful figure, and a large painting entitled "The Infernal Wave." About twenty-five of these examples of Nocquet's art had already been shown at the Paris Salon.

Alphonse Jongers has returned from Boston where he has been painting a portrait of Mrs. Mandell, wife of the publisher of the Boston Transcript, Mr. Jongers has completed a three-quarter length standing portrait of Colonel Schuyler Crosby, and is also finishing a bust portrait of Mrs. Irving Lehman, a daughter of Nathan Strauss, of New York. Mr. Jongers has numerous other commissions in hand which will occupy him late into the Spring and up to the time when he goes abroad. He expects to spend the Summer in France and England.

## LONDON ART NEWS.

London, April 4, 1906.

The 125th exhibition of the Royal Society of British Artists shows considerable improvement over its immediate predecessors, though the society is now lamentably weak compared to its palmy days under the presidency of Whistler. The most notable exhibit is Mr. Fred F. Foottet's impressionistic painting, "The Bridge," a beautiful harmony in a high key of light blues and whites. Good landscapes are also shown by Winford Dewhurst, a disciple of Claude Monet, Tom Robertson, whose poetic seascapes are a happy blend of Corot and Whistler, John Muirhead, F. Spenlove, and Gifford H. Lenfesty who are all dominated by the Romanticist tradition. Portraits are poor excepting those of J. D. Fergusson, a clever young Scotsman whose daring and direct technique suggests intelligent study of Manet and the Spanish masters. The President, Sir Wyke Bayliss, contributes his characteristic cathedral interiors, and George C. Haite some vivacious water colors of Eastern scenes.

At Messrs. Knoedler's Galleries, No. 15 Old Bond Street, is a collection of capital landscapes by George Elmer Browne, of Boston. His luminous skies, well-observed light effects on foliage and houses have been commended by many discerning critics, who pronounce both his color and his brushwork to be eminently satisfactory.

At the Leicester Galleries a further portion of the famous Staats Forbes collection of paintings by Corot and other Barbizon painters is on exhibition prior to dispersal. Over a score of Corots, dating from all periods, are shown, as well as good examples of Daubigny, Jacque, Rousseau, Diaz, Troyon, Dupre and Monticelli.

D. S. McColl, the Saturday Review critic, is exhibiting a collection of his water colors at the Carfax Gallery. The sensitive line and delicate color of these drawings, and the direct simplicity with which the desired effects are expressed are eloquent of Mr. McColl's attainments as both scholar and craftsman.

At the annual exhibition of the Ridley Art Club good distinctive work was shown by Claude A. Shepperson, Louis Grier, Moffat Lindner, and R. Anning Bell.

At Christie's this week Lord Leighton's large classical painting "Winding the Skein" brought 1,450 gns. Four water colors by Birket Foster brought 550, 530 and 460 gns, respectively, betokening a distinct rise in value. On the other hand, W. Muller's "Lago Maggiore" which, made £640 fifteen years ago this week, only fetched 220 gns., and the same painter's "Port of Rhodes," which cost £367 at the Gillot sale, was knocked down for 145 gns. Still worse was the fate of Sir Alma Tadema's early picture "The Death of the First Born," which only realized 20 gns. (Dobell).

In the same rooms an authentic portrait of "Nell Gwynne" by Sir Peter Lely was bought by P. & D. Colnaghi for 100 gns.

The rise in value of works by Sam Bough, already referred to in these columns, was maintained this week when two small water colors by this Scottish artist brought 175 and 130 gns. respectively.

During a sale of old decorative furniture at Christie's, Mr. Duveen made some interesting purchases, paying £900 for a suite of two settees and six chairs, Louis XV. period, splendidly upholstered with fine old Beauvais tap-

estry; and £420 for an old Sevres rose-water ewer and dish.

At the same sale Mr. Seligman paid £399 for a fine oblong panel of old Beauvais tapestry 12½ by 21½ feet. Mr. Charles also secured some old French tapestry, notably an oblong panel representing a banquet scene which was cheap at just under £100.

Other objects which fetched good prices were an old English commode, 18th century, £357, and a pair of Louis XVII. candelabra £315 (Hodgkins).

A fine portrait of the late Sir Henry Irving, painted about twenty-five years ago by Bastien Lepage, has just been lent by Miss Ellen Terry to the Inter-

## PARIS ART NOTES.

Paris, April 4, 1906.

Among the many artists now represented at the Exhibition of the Fine Arts Society of Lyons, there should be mentioned Bauer, who shows a picture called "On the Terrace;" Bourgain's an "Interior of a Veil Shop;" Dambeza, "A Moonrise;" Debat Ponsan a "Normandy Prairie," and Gignard, "Flock at Evening."

In April there will be held at Brussels, in the Centenary Palace, a collection of Japanese art owned by an amateur, M. Micholle. It contains an unusual number of choice specimens of

ers." From Albert Besnard come some studies of the nude, and from F. Brangwin "Les Boucaniers," while Lucien Simon shows Breton studies.

The Minister of Arts will shortly give a small guide book to the keepers of the museum of the Louvre, which will enable them to give visitors every information concerning the works of art exhibited therein. Besides this, visitors will be able to attend special lectures and "cours."

On the proposition of the paper "La Metropole," some of the works of the late M. Leon Aubry will be exhibited at the "Salle d'Exposition, 15 Rue de Leys, at Antwerp, until the 10th of April.

An American lover of art has just bought a fine stone group at Dijon, which comes from the neighborhood of Le Pontailier on the Rhone, in the district of Dijon. It represents a virgin, small size, seated and holding the child Jesus on her left arm. Traces of polychrome and of gilding are still apparent. The whole is in perfect condition. It is an admirable piece of French art of the XIV century, and the American who has not hesitated in paying a high price for it has shown his cultivated taste and a true appreciation of art.

Following the example of the South Kensington Museum, of London, "L'Union Centrale des Arts Decoratifs" has decided to open its doors to temporary exhibitions of lovers of art. Mr. Bernard Franck has just given them a unique series of cases, bottles, and pocket toilettes, which form a very interesting collection of woman's ornaments of the XVII. century. The Museum has received the most interesting legacy of Monsieur Gassou, consisting of dishes with metallic reflections and a remarkable collection of figures in Saxe china.

The Museum Carnavalet will soon be considerably enlarged, and the magnificent frescoes which decorate the staircase of the Hotel of Luynes will be placed.

The Municipal Council has approved the conclusions of a report relative to the giving up of the Palace of "Bagatelle" during several months, to the National Society of Fine Arts for the exhibition of works of art which were executed more than ten years ago.

The council has likewise approved the plan of the transformation of the "Champs de Mars," where the Universal Exhibition of 1900 took place. The "Galerie des Machines" will be replaced by two palaces, which will allow the Military School (l'Ecole Militaire) to be seen. Places will be reserved for games and sports.

The Manufactory of Gobelins has the authorization to take part in the next exhibition of the "Salon." This exhibition of manufactured works has not taken place since 1873.

Two allegorical paintings of Paul Veronèse have just been discovered in Portugal belonging to the O'Neill family, the descendants of the celebrated Scotch clan. These two paintings, "La Sagesse," companion of Hercules, and "Paul Veronèse," between "Le Vice et la Vertu," are of the same kind as four works belonging to the National Gallery. They were part of the collection of the Regent Philip of Orleans, and had passed into the hands of King Gustave-Adolphe, who took them in 1631 from the Duke of Prague.

The Chamber of the Syndicate of picture dealers and of French curiosities of France has elected as president of the picture section Monsieur Montaignac, and as secretary, Monsieur Graat, of the firm of Graat & Madoule, 12 Rue de Sèze.



"LUCILLE."

By H. N. Hyneman.

national Society's exhibition at the New Gallery, London. Few persons were aware that any such portrait was in existence. The canvas is about eighteen inches square and the figure is a seated three-quarter length. The actor faces the spectator. Rich blacks predominate in the color scheme, and are relieved with grayish brown and white.

On the steamship St. Laurent, which arrived last week, there came a replica of the bust of George Washington presented by Jefferson M. Levy to the City of New York. The original cast was made by David d'Angers.

There have been two replicas of the original. The first was destroyed by fire. This one is the work of Louis Noel, the Parisian sculptor. The gift to the city was accepted and approved by the Municipal Art Commission on February 5.

woodcarving, lacquers and prints.

According to a correspondent in Strasbourg, a concours between German sculptors has recently taken place there for the erection of an equestrian statue of Emperor William. Especially favored was the model of M. Tuailon which represented the Emperor on horseback, in the uniform of a Cuirassier. Another model much admired was that of M. Lederer, representing the Kaiser as a Roman Emperor.

The annual exhibition of Painters and sculptors in the Rue de Seze Galleries, is not as good as its predecessors. Among the works shown those by Gaston Latouche, Walter Gay and Thaulow are remarkably good. Walter Gay shows some interiors entitled "The Library," the "End of Breakfast" and Helleu's "Antichambre." Thaulow shows the "Two Mills," with a river which has broken its way through the ice, a "Village Street" and "Wood Sell-



## EXHIBITIONS NOW ON.

Exhibitions of the work of individual American etchers have been held at various times in the print galleries of the New York Public Library, but now the first collective exhibit of American work has been opened there.

The present exhibition aims to be selective rather than inclusive; as a result, there is a generally representative show, a limited number of each artist's works being chosen from the Library's portfolios. Diversity of subject, of method, of style is thus accentuated, and various influences (Whistler, Fortuny, Venice, and other factors of personality, place or time), which are felt in the work of different artists or groups of artists are brought out. Artistic affinity, evidenced in subject or treatment, serves to connect the work of certain men. Thus, for example, Duveneck, Bacher, Weir, Twachtman, Pennell, Parrish, Platt and Vanderhoof form an interesting group with enough points of similarity and dissimilarity in treatment to emphasize the various ways in which influences are assimilated. Again, James D. Smillie (the dean of them all), Dr. Leroy M. Yale, and the late R. Swain Gifford come to mind together. The names of these three by the way, are furthermore linked by the etching produced at the first meeting of the New York Etching Club, in 1877, the original copper of which is here shown, with the record "coated by J. D. Smillie, drawn by R. S. Gifford, printed by L. M. Yale." C. F. W. Mielatz, Mrs. E. L. Pierce Getchell, Mrs. Anna Lea Merritt, J. C. Nicoll, the Morrises (Thomas, Mary Nimmo and Peter), Kruseman van Elten are represented by characteristic examples, as are others, all typifying general tendencies or individual expression.

Collectors and artists have made this exhibit possible by their gifts; it now remains for future donations to round out the library's collection of American etchings, and make it worthy of the city and the country.

The exhibition will be on view at the Lenox Library Building for several months.

The late W. Lewis Fraser, for many years art director of the Century Magazine, was a collector of artists' sketches and had a large and varied number of these personal memoranda of noted painters and illustrators. These were sold at auction by Mr. Thomas E. Kirby at the American Art Galleries last evening. Notice of the sale will appear next week.

An exhibition of marines by J. C. Nicoll is now on in the galleries of the Century Club in West Forty-third St. The artist, who is now the Doyen of American marine painters, shows in this display a number of characteristic canvases, which well exemplify the range of his palette. Few painters, if any, have or can better depict the changing moods of ocean and the characteristics of the American Atlantic coast. The display is open to the holders of cards of invitation.

The exhibition of the Women's Water Color Club will be opened at the Art Club with a reception on Tuesday afternoon, April 17, and close Saturday, April 29. Original works in oil, water color, pastel, sculpture and the graphic arts of women will be exhibited. Two prizes of \$25 each will be awarded, one to the best oil painting and one to the best water-color by the members of the club. Through the generosity of the president, Mrs. Ruth Payne Burgess, the \$100 prize given by her last year will be again awarded to the best work of

art irrespective of medium, open to all exhibitors.

An exhibition of Colonial and early American portraits, including examples of Copley, Stuart, Sully, the Peales, Harding, Jarvis, Inman, Jouett and others, will open at the Ehrich Galleries, No. 8 West Thirty-third Street, to-day, and will continue there until the end of the art season. In these galleries are shown many unusual examples of the work of the early American painters. The Metropolitan Museum acquired last year from them a fine pair of portraits by Gilbert Stuart—those of Judge and Mrs. Joseph Anthony.

Van Dearing Perrine again shows at a local gallery a series of his striking and original pictures of the Palisades. These repeat the note struck in two previous exhibitions, with, if possible, stronger emphasis. The artist has studied the varied aspects of the rugged cliffs which border the west bank of the Hudson opposite New York and for miles beyond, on winter days and nights, and has depicted them in storm and gloom. As a rule his canvases are sombre, pitched in a slow key, and are somewhat monotonous in color, but they have a rugged strength and an originality which commends them to true art lovers.

In the lower gallery at Knoedler's, No. 355 Fifth Avenue, a display of twenty-five little portraits in color by Miss Carol Aus, a Norwegian artist, opened on Monday, and will continue through April 21. These pictures are characterized by graceful drawing, soft and harmonious color, faithful likenesses and daintiness and delicacy of execution. They are all delightful, and perhaps the most striking are those of Mrs. P. A. Valentine, Mr. and Mrs. M. W. Kirk, Miss Julia Ward, Master Pullman Lowndes, Mrs. E. N. Taler, and the Misses Florence and Harriet Lowndes. In the upper galleries, where the exhibition of landscapes by Robert W. Van Boskerck and portraits by Richard Creifelds was continued through the week, there is a display of English miniatures of the XVI., XVII. and XVIII. centuries. This should be seen and studied by all lovers of painting in the little, for it contains representative examples of all the noted English miniaturists, and has been made only through the exercise of much labor and research and with rare taste in selection.

Although it comes late in the season, an exhibition of thirty-one landscapes by W. L. Lathrop, which opened at the Montross Gallery, No. 372 Fifth Avenue on Tuesday last, and will continue there through April 28, is easily one of the most interesting and important "one man" displays of the year. The work of the artist, who now ranks high among modern American landscapists, first attracted attention, from its simplicity strength and rare feeling about twelve years ago. He evinced then qualities which brought out the prediction of a future success, which have long been justified. For some years he painted simple country scenes—usually with a barn or small group of farm buildings on autumn or winter days, pitched in a low color key and invested with a tender and sad feeling. Of late Mr. Lathrop has developed and broadened both in his range of subjects and in his technique, as also in the direction of a certain joyousness of color and feeling. The present display is most attractive, and many of its examples are painted in a high color key, and are full of sunlight and air. All will appeal to the true lover

of nature and of art, but perhaps the best are "Early Spring," the "Three Trees," "Village Byway," with unusually picturesque composition, "Melting Snow in Old Quarry," "Landscape—Northern Ohio," "Brown Pasture Lands," "A Turn in the Road," "In the Pocono Hills," "Deserted," "Sunlight and Shadow," "A Quiet Pool," and "Old Barns." The artist has found most of his subjects in Bucks Co., Pa., and in that rural farming community has discovered artistic beauties that are surprising.

The exhibition of oils and pastels by George R. Barse, Jr., and marine mosaics by W. Cole Brigham, will continue at the Powell Gallery, 983 Sixth Avenue, until April 17. In the Barse exhibit the pictures of especial interest are "Jessica," "The Book" and "An Old-Fashioned Girl," all apparently of the same subject. The long floating figure of "Night" and the largest canvas in the collection, "Day Dreams," are perhaps the best examples from the brush of this clever painter.

On April 19, twenty-five examples in oil will be on exhibition by members of the Kit Kat Club, and will continue there until May 2.

The exhibition of pictures of the American Indian, by Edwin Willard Deming, continues at the Modern Gallery, No. 11 East Thirty-third Street. Characteristic examples of such strong younger American painters as Henri, Hawthorne, Glackens, Luks and others are also shown, as well as several marines by Hallberg, the Chicago artist, whose career from seaman to painter has been so unusual.

An interesting collection of caricatures, by Enrico Caruso, the famous Italian tenor, are now on exhibition in the publishing rooms of Robert Grier Cooke, Inc., 307 Fifth Avenue, which comprises a series of studies in caricature of the various members and the staff of the Metropolitan Opera Company. Several of these autograph drawings will be used in "Caruso's Book," which will shortly appear from the press of this company. Signor Caruso announces that he will give the entire amount of his profits in the sale of the book to the Italian Benevolent Institute and its hospital at 165 West Houston Street.

A collection of portrait sketches by Mrs. Kate Rogers Nowell is now on view in a Thirty-ninth Street gallery, and will remain on view there through April 21.

Through the initiative of the Art and Fortnightly Clubs of Fall River, Mass., that city has just purchased for its public library. Miss Mary L. Macomber's painting, "Memory Comforting Sorrow," which, when exhibited at the Robert C. Vose Galleries, 320 Boylston Street, Boston, furnished one of the present art season's most absorbing themes, and attracted widespread and deserved notice and attention. Miss Macomber's symbolic paintings, so richly imbued with the exquisite tenderness of spirit that marked the masters of the Italian Renaissance, have a sure place with those New England connoisseurs owning valuable collections, but none of her pictures whose appearance, one by one, in the charming little salon of his gallery Mr. Vose has especially assigned to them, has aroused deeper interest than this present work.

By special request, the painting will remain on exhibition at the Vose Gallery another week.

## WITH THE DEALERS.

There will be placed on exhibition at the American Art Galleries, beginning April 21, the collection of paintings of the late Joseph Jefferson. The sale will take place in Mendelssohn Hall on the evening of April 27, under the direction of Mr. Thomas E. Kirby. A deluxe catalogue will be published. The collection is chiefly remarkable for examples of Dutch, early English and Barbizon paintings.

The Blakeslee Galleries, No. 358 Fifth Avenue, have an unusually interesting and important display at present of attractive examples of the early English, Flemish and Dutch schools, with some canvases by modern foreign brushes, which will delight art lovers.

In addition to a number of carefully chosen and choice examples of the Giverny painters, Monet, Sisely, Pissaro, and a striking figure work by D'Espannat at the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, there are shown in the upper galleries an unusual Troyon, "Approaching Storm," remarkable for its distance, rich color quality, and luminous sky, a beautiful Daubigny, also of superior quality, and an early Rousseau—with unusual composition, fine distance and luminous atmosphere.

The Koopman exhibition closed last Saturday at the Fishel, Adler and Schwartz Galleries, No. 313 Fifth Avenue. For the present the galleries will be filled with an interesting display of modern foreign pictures. Mr. A. I. Adler, who has been seriously ill for some weeks, is now happily convalescent.

At the Scott and Fowles Galleries, No. 295 Fifth Avenue, there are now on exhibition several well selected and important examples of the modern Dutch and some French painters. The recent sale by this house of their well-known Romney triple portrait, the "Three Children of Captain Little," to Mr. Otto Kahn, for a record price, and which was announced exclusively among art journals by the American Art News last week, has caused a mild sensation in art circles everywhere.

The exhibition of portraits and figure works by Gari Melchers at the Oehme Galleries, No. 320 Fifth Avenue, continues, and is still attracting throngs of art lovers. At the same galleries are shown a number of important examples of modern foreign artists.

A collection of oils and water colors by modern Japanese artists has been on view at the American Art Galleries during the early days of the week, and its numbers were disposed of at auction there last evening. The display was both interesting and instructive, and showed the influence of western art ideas and methods on the art of the Orient of to-day.

The Schaus Galleries will remove to their new building, No. 415 Fifth Avenue, on May 1.

The last number of the Macbeth Art Gallery Notes, to be issued from No. 450 Fifth Avenue, where Mr. Macbeth has been located for fourteen years, has just appeared. It is, as always, filled with interesting little notes on art matters, and has the characteristic kindly and liberal minded tone that has from the first made it a cheery and welcome visitor. The galleries will be moved on May 1 to their new site at No. 450 Fifth Ave.

(Continued on Page 7.)

(Continued from Page 6)

At the Bonaventure Galleries, No. 6 West Thirty-third Street, there are now shown a dainty little collection of old miniatures, snuff boxes, etc., and fine and rare old bookbindings, etc. Several of the Louis XV., XVI. and XVII. fans mentioned last week can also still be seen there.

During the week ending April 7, a series of concerts was given at Steinway Hall, 107-109 East Fourteenth St., which repeated the success of the previous ones held under the same auspices throughout the winter. Beginning on Monday and continuing each afternoon until Saturday, a program of unusual excellence was rendered by the following artists, Dorothy Hoyle, violinist; Harriet Winans, soprano; Rudolf Friml, pianist; Mrs. Charles Miller, contralto; J. B. Wells, tenor; Mrs. Henry F. James, soprano, and Mme. Helene Bart-enwerfer, soprano, while Gustave Frese rendered several selections on the organ, which is on exhibition in this hall, and which has been used at the previous musicales, together with the piano. A

large audience each day indicated the interest which has been shown in these concerts, which have been of the most enjoyable nature and the highest standard.



ARABIAN MOSQUE GLOBE.  
From the Marquand Sale.

At the Kelekian Galleries, No. 252 Fifth Avenue, may be seen a fine collection of Spanish, Persian and Italian pottery and Greek and Roman glass. A beautiful panel of XVI. century Persian embroidery has lately been acquired,

and also a rare old Arabian mosque glass globe, from the Marquand sale, a reproduction of which appears on this page.

At the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, a collection of modern, foreign and American paintings from the estate of Fanny M. Hamilton and another estate will be placed on exhibition on Monday, April 16, and will be sold at auction on Thursday, Friday and Saturday evenings, April 19, 20 and 21.

Mr. L. A. Lanthier has just added to his large collection of fine antique and modern jewels in the Old Curiosity Shop, 354 Fourth Avenue, several suites of Silurian amethysts, richly set in dull gold and pearls; some large and brilliant oriental topazes, including one of vivid brown and one of deep orange, surrounded with fine diamonds; a pair of heavy, dull

gold chain bracelets, and a full suite of large cabuchon-shaped black garnets, very rare, surrounded with diamonds of unusual brilliancy. He has also some exquisite pieces of Oriental gold filagree, richly studded with gems.

An interesting and successful exhibition of landscapes, by William Keith, the California landscapist, closed at the Robert C. Vose Galleries, 320 Boylston street, Boston. Mr. Keith, a Californian by birth, studied in Munich and France, and in transplanting their art has, as the Boston Transcript says: "Engrafted it in elements of poetry, dignity and grandeur upon a fresh and vigorous growth of his own."

An exhibition of finished oils and studies by the late Edwin Lord Weeks, is now open in the Vose Galleries.

## Art Academy of Cincinnati

Summer Term, 1906, June 18 to August 25

Drawing and Painting from life and landscape, Modeling, Wood Carving, China Painting, Design. Located in Eden Park overlooking the city. The Art Museum and its Library are open free.

J. H. GEST, Director, Cincinnati, Ohio  
FALL TERM OPENS SEPTEMBER 24

## ART STUDENTS' LEAGUE

OF NEW YORK  
*Summer Schools*

New York City—GEORGE B. BRIDGMAN and H. DANIEL WEBSTER, Instructors. June 4 to September 22.

Woodstock, Ulster Co., N. Y.—BIRGE HARRISON, Instructor. June 15 to October 1.

Circulars of Information concerning these classes will be mailed on request. Address.  
ART STUDENTS' LEAGUE OF NEW YORK,  
215 West Fifty-seventh Street, New York, N. Y.

## ADELPHI COLLEGE

Lafayette Ave., Clifton and St. James Pl., Brooklyn, N. Y.  
ART DEPARTMENT

This Department occupies six commodious class rooms, containing every requisite for the most advanced art study.  
The result of its training may be seen through the works of its students in every important art exhibition, native and foreign. Morning and Afternoon Classes daily (Antique, Still Life, Portrait and Figure), in which the best male and female models are employed. Drawing mediums are either Charcoal, Crayon, Lead Pencil or Pen and Ink. Painting in Oil, Water Color and Pastel. Modeling in Clay and Composition. Individual instruction only is given in all these classes. No grade work. Moderate terms, upon application. Reopens September 20. J. B. WHITTAKER, Principal.

## New York School of Applied Design for Women

No. 200 West 23d Street.

Silk, Wall Paper and Book Cover Designing—Historic Ornament, Architecture—Antique and Costume Sketch Classes. Advanced Design under Alphonse Mucha.  
Apply to HELEN LOOMIS, Sec'y.

## Art School—Pratt Institute

BROOKLYN, NEW YORK

Pratt Institute maintains courses in Jewelry, Metal Chasing, Enameling and Medal Work. Excellent equipment and experienced instructors. Students taking these courses have had great success in securing remunerative employment.

The Department also maintains classes in Architecture, Normal Art and Manual Training; all kinds of general Art Work and Applied and Decorative Design.  
WALTER SCOTT PERRY, Director.  
30 Studios; 30 Instructors; 18th Year.

## New York School of Industrial Art

Office, 27 W. 67th St. Classes, 215 W. 57th St.  
Summer Term, June to October, 1906

Academic and Preparatory Classes, Theory of Design, Textile Design, Costume Design, Interior Decoration, Handicrafts.  
SPECIAL NORMAL ART CLASS JULY 9 TO AUGUST 17, GIVING CERTIFICATE.  
ELISA A. SARGENT, President

## FOR THE SUMMER OF 1906

The Classes in Painting, Drawing, Sketching and Designing at SHELTER ISLAND will commence June 1 for the tenth season.  
Criticism will be given by W. COLE BRIGHAM. Prospectus will be sent on application.  
For information apply to either  
W. COLE BRIGHAM, or Miss MYRTLE L. HOPE,  
Shelter Island Heights, 354 W. 56th Street,  
Suffolk Co., N. Y. New York City.  
Winthrop Road Tel. 2470-J Columbus.

## Byrdcliffe Summer Art School

WOODSTOCK, ULSTER CO., N. Y. (In the Catskills)  
July 1 to September 15, 1906.

CLASS IN PAINTING - LEONARD OCHTMAN  
CLASS IN METAL WORK - E. B. ROLFE  
Byrdcliffe has large studio, workshops, library and boarding-house for students. For information as to classes apply to Mr. Leonard Ochtman, Carnegie Hall, New York. For board to R. Radcliffe Whithead, manager, Woodstock, Ulster Co., N. Y.

## Art Students' League of New York

EUROPEAN SUMMER CLASS  
June September

HOLLAND : : BELGIUM : : FRANCE  
Instructor: LOUIS LOEB

Membership limited : : : : Expenses moderate  
For further information or illustrated booklet apply to  
P. O. B. 317 Madison Square, New York.

## SUMMER SCHOOL OF PAINTING

VINEYARD HAVEN, MASS.  
(Island of Martha's Vineyard)  
Conducted by

## MR. ARTHUR R. FREEDLANDER

Second season from June 15 to September 15, 1906. Landscape and Figure Painting in Oil, Water Color and Pastel. For prospectus, address A. R. Freedlander, 80 West 40th St., New York; after June 15, Vineyard Haven, Mass.

## LYME SUMMER SCHOOL

Under the direction of  
FRANK VINCENT DUMOND

Will be in session from June 15 to September 15, 1906. There will be three criticisms each week, two out of doors in landscape and figure painting—indoors, one general criticism on all work done. Also study from the nude out of doors.

Terms: \$15.00 per month in advance.  
Artists' materials will be sold in the studio at reasonable rates. For information address Miss M. L. Purdin, 215 West 57th Street, New York City.

## THE SERGEANT KENDALL CLASS

Season of 1906-1907

Painting from the Draped Model  
Membership Limited—Early Application Necessary.

For particulars apply to Mr. Kendall,  
418 West 20th Street, New York.

## OUT-OF-DOOR SKETCH CLASSES

RHODA HOLMES NICHOLLS (Nine years vice-president Water Color Club eight medals awarded) will conduct Classes in the Central Park during May and June and at East Gloucester, Mass., July and August. Apply at her Studio

913 Seventh Avenue, New York City.

## LANTHIER'S

## Old Curiosity Shop

354 FOURTH AVENUE

## Fine Oil Paintings

MODERN AND ANTIQUE

RICH JEWELRY, OLD SILVER SETS  
AND PIECES

Rare European and Oriental Furniture

## Dikran Khan Kelekian

Commissioner-General of Persia

Finest specimens of 16th Century Rugs, Jardiniere and Gothic Velvets, Renaissance and Ryzantine Embroideries, Tapestries, Potteries, Antique Jewels.  
252 5th Ave. nr. 28th St. 2 Place Vendome  
NEW YORK PARIS

JAMES P.  
SILO  
Auctioneer



366 and 368  
Fifth  
Avenue

## Fifth Avenue Art Galleries

Important Sales  
of Art Objects

## IL MONDO ARTISTICO

*The most important Italian  
art and dramatic paper, the  
best known theatrical agency*

Via Pietro Verri 14

MILAN, ITALY

## Atelier Restaurant

ATELIER BUILDING.

33 West 67th Street

Attractive Artistic Rendezvous Reasonable  
Excellent Cuisine  
JACK LISS, Proprietor

## SYMPHER & CO.

2 & 4 W. 29th St., N. Y.  
Works of Art  
Including Antique Tapestries

Works of  
Art  
Paintings  
Bronzes



Eleven  
East  
Thirty-  
third  
Street  
New York

## LOUIS RALSTON

Ancient and Modern  
Paintings

326 FIFTH AVENUE  
NEW YORK

## WM. H. POWELL

Fine Art Gallery, 983 6th Ave., N.Y.  
ARTISTS' MATERIALS  
Agent for Lefebvre-Foinet of Paris  
Importer of EDOUARD'S & BLOCK'S HAND-GROUND  
PERMANENT French Oil Colors. BEST IN THE WORLD.  
French Canvas and Brushes. Mail Orders have prompt attention.

## BONAVENTURE'S GALLERIES

HIGH CLASS PAINTINGS  
WORKS OF ART RARE BOOKS  
SIX WEST THIRTY-THIRD STREET  
Opposite the Waldorf

## JAMES FAY

Established over Twenty Years  
440 FOURTH AVE., COR. 30TH ST., NEW YORK  
ANTIQUES

At Moderate Prices  
Including Oil Paintings, Rare Cabinet Work, Silver  
Porcelains and other Household Art Objects.  
WORKS OF ART PURCHASED.

## BYRON

Photographer

INTERIORS A SPECIALTY

FLASHLIGHT  
PHOTOGRAPHS  
OF ALL THE  
WELL KNOWN  
PLAYERS.

1260 Broadway New York

Copies of the American Art News  
are on sale at Brentano's, 9 Union  
Square.

In writing to advertisers, please mention The Art News.



## Charles Davis

Art Expert  
to  
His Majesty the King

### Works of Art

147 New Bond Street  
LONDON, W.

## CHARLES

Old Marble  
Mantelpieces  
Old Oak Rooms

25, 27, 29 BROOK STREET, W.  
LONDON - ENGLAND

## Willson Brothers

Ancient Works of Art

48 Pall Mall  
LONDON

Established 1830

S. W.

## STETTINER

Ancient Works of Art  
NEW ADDRESS  
8 RUE DE SÈZE  
GALERIE GEORGE PETIT  
PARIS

## HAMBURGER FRES.

Antique Works of Art, Curiosities,  
Tapestries, China, Decorative  
Furniture

## PARIS

362 Rue St. Honore

## Edward Brandus

PARIS

NEW YORK

Portraits

of

Beautiful Women

By the

OLD ENGLISH AND FRENCH MASTERS

and

Important Paintings

By the Leading Modern Artists

Art Galleries:

391 Fifth Avenue  
Bet. 36th and 37th Sts.  
NEW YORK

2 bis Rue Caumartin  
PARIS



"Old  
Masters"

(Exclusively)

Please note that  
these Galleries have  
no connection, direct  
or indirect, with any  
other establishment  
of the city.

## The Ehrich Galleries

8 West 33rd Street

New York

## Maison Artz

14 Lange Vijverberg,  
The Hague; Holland

American Art Lovers are cordially invited to visit  
our galleries and examine our collection of

DUTCH ART

## A. D. HAMBURGER

Old Objects of Art, China,  
Tapestry, Furniture, Bronzes,  
20 RUE DES PYRAMIDES, First Floor, Lift.  
PARIS.

## Steinway & Sons

ART DEPARTMENT

107 & 109 East 14th St. New York City

Consistent and harmonious  
constructional and decorative ap-  
pointments of a home demand a  
piano case to correspond.

## Steinway & Sons

will complete cases after artists'  
and architects' own designs, and  
under their personal supervision,  
always preserving the acoustical  
qualities of the instruments.

## OBACH & CO.

Picture Dealers and Printsellers

168 New Bond Street  
London, W.

## STONER & EVANS

OLD ENGLISH CHINA & POTTERY  
3 KING STREET

St. James' Sq.

London, S. W.



## C. & E. CANESSA

Antique Works of Art

NAPLES:

Piazza di Martiri

PARIS:

19 rue Lafayette

## Robert C. Vose HIGH CLASS PAINTINGS

Early English Modern Dutch  
Barbizon American

320 BOYLSTON STREET  
BOSTON

## SELIGMANN & Co.

Genuine  
Antiques

303 FIFTH AVENUE

New York

PARIS  
23 Place Vendome

LONDON, S.W.  
31 St. James Street

## E. Gimpel & Wildenstein

High Class  
Old Paintings

Paris:  
57 Rue La Boetie

New York:  
250 Fifth Ave.

## J. H. STRAUSS

ART GALLERIES

285 Fifth Ave., N. E. Cor. 30th St.

High Class Paintings

FAC-SIMILES—SPORTING PRINTS

## JULIUS OEHME

320-322 FIFTH AVE.

Corner 32d Street  
New York

## PAINTINGS

By distinguished European and  
American Artists.

## N. E. MONTROSS

Works of Art

372 Fifth Ave., Corner of 35th Street New York

Telephone: 2776 38th Street

## McCLEES GALLERIES

1411 WALNUT ST. - PHILADELPHIA

Opposite Bellevue Straford Hotel

HIGH-CLASS PAINTINGS



121 AVE. DES CHAMPS ELYSEES, PARIS

## M. Knoedler & Co.

invite attention to their carefully  
selected collection of

PAINTINGS

AND

Water Colors

of various schools

OLD ENGLISH MEZZOTINTS

AND

COLORED SPORTING PRINTS

355 Fifth Avenue,  
Cor. 34th Street.

London, 15 Old Bond St.  
Paris, 23 Place Vendome

## Scott & Fowles Co.

Carefully selected paintings  
by the Continental, Barbi-  
zon and Modern Dutch  
Painters always on view at

295 Fifth Avenue, New York

## H. O. Watson & Co.

WORKS OF ART

Furniture, Porcelains, Bronzes, Tapestries  
Specialists in Interior Decoration

16 West 30th Street, New York

## THEODORE HEINEMANN

of Munich.

PAINTINGS

By celebrated European Artists

SPECIALTY GERMAN SCHOOL

257 Fifth Avenue, near 29th St

PAINTINGS by

AMERICAN ARTISTS

Choice Examples always on View

Also a fine selection of

Volkmar Pottery

WILLIAM MACBETH

237 Fifth Avenue

New York

## Fishel, Adler and Schwartz

313 FIFTH AVENUE

Near 32d Street

IMPORTERS OF

Paintings and Watercolors

By the most distinguished European Masters

Importers and Publishers of Etchings and Engravings

## Blakeslee Galleries

Knickerbocker Trust Co. Bldg.

Cor. Fifth Ave. and 34th St.

IMPORTANT  
EXAMPLES

of the

Early English, French,  
Dutch and Flemish  
Masters





LA POMPADOUR EN BERGERE  
By Carle Van Loo

titled "La Belle Jardiniere," and of which the original came from Montpellier to Paris a few years ago. The basket under the arm, with a pearl bracelet, the straw hat prettily turned and trimmed with blue, conserve the coquettish grace of this so celebrated a picture. It makes us acquainted with the decline of that fragile grace, by which an inconstant king was kept faithful five or six years. F. H. Drouais was the painter of this decline, of this stoutness too quickly arrived,



LA POMPADOUR.  
By La Tour.

with a rose, with pearls around her neck, and descending the length of her robe. The lively and fine profile reveals spiritual grace such as Cohin found still there many years later in the tired features of the woman who had finished her reign.

Van Loo also painted the Marquise at this time, carrying on her features the anxiety of the management of the Court, her cares and her business. This presentment, always a little painful, is ingeniously softened by the decorative qualities of the portrait. It is the canvas engraved by Ansalin, en-



ALEXANDRINE DE NORMAND D'ETIOLES.  
Collection Henri Deutsch de la Meurthe.

of this premature aging, where the spirit alone remains young in the fading of the eyes. Of the many portraits painted by Drouais, or repeated from him and which Museums and private collections hold, the most beautiful, and without doubt the most instructive, is that from Grimm which was shown in August, 1764, after the death of the Marquise, in a gallery of the Tuilleries.

a footstool, her little black dog watches her work. In the background there are bookcases and at one side of the Marquise a magnificent work-table, ornamented with antique bronzes. The Marquise at this time was 41 years old—the chin sensibly lengthens the face, which has retained its little bourgeoisie distinction and which is framed in a sort of ruff of white lace. The eyes which look directly



LA POMPADOUR EN BERGERE.  
By La Tour.



LA POMPADOUR.  
By F. Boucher.

In National Gallery, Edinburgh.

This precious piece which appeared in 1845 in the Cypriere Sale is now the property of Lord Roseberry. In this Mme. de Pompadour is shown in the familiar attitude of her last days, when she gave her private audiences or received her friends. She is at her favorite occupation of embroidering, in a taffeta gown with fine markings, and works while talking. Resting on

forward are brimful of intelligence and good sense.

Such is the principal information at our disposal, which enables to follow the historical portraits, always enigmatical, of the grande favorite of the eighteenth century.

\*The illustrations to this sketch are taken from the March number of "L'Art et Les Artistes," of Paris.



# Gallery of Paintings

≡ of ≡

## Edward Brandus

391 FIFTH AVENUE  
NEW YORK

2 bis RUE CAUMARTIN  
PARIS

### LATEST ACQUISITIONS

PORTRAIT OF MADAME LAMBERT de THORIGNY,  
By Nicolas de Largilliere.

From the collection of le Comte A. de Ganay.

PORTRAIT OF MADAME de POMPADOUR,  
By Carle Van Loo.

From the collections of le Duc des Deux-Ponts and of le Baron de Teil du Havelt.

PORTRAIT OF LA MARQUISE d'ANTIN,  
By Jean Marc Nattier.

From the collection of Madame de Coulanges.

PORTRAIT OF LADY LYNDHURST,  
By Sir Thomas Lawrence.

PORTRAIT OF ISABELLE BRANT,  
By Rubens.

From the Huybrechts Museum of Antwerp.

### MOST IMPORTANT PAINTINGS

— BY —

Corot, Diaz, Fromentin, Isabey, Troyon and Harpignies

## The Brandus Galleries

391 Fifth Avenue

New York